

***Skin-Surface-Circuit: Embodying the Improvisatory***  
***ICASP-McGill 2012 Conference***  
***June 14-16, 2012***

**Presenter Biographies:**

**ANGELA**

*Arizona State University*

**Grisha Coleman** is an Assistant Professor of Movement, Computation and Digital Media at the School of Arts, Media and Engineering and School of Dance at Arizona State University [<http://ame.asu.edu>]. She is a dancer, composer and media artist working with performance and experiential media systems. She spent three years as a research fellow/artist-in-residence at Carnegie Mellon University's Studio For Creative Inquiry for the development of her current work, echo::system [[www.echo-system.org](http://www.echo-system.org)]. Ms. Coleman has created large scale works for a variety of residencies and venues including: the Banff New Media Institute [Canada], the Beall Center for Art and Technology at UC Irvine [CA], Eyebeam Centre for Art and Technology [NY] and the Montalvo Arts Center in Silicon Valley.

Notable work includes a commission by Robotics Institute [CMU] for a public, site-specific robot in Pittsburgh's Robot 250 Festival. Reach, Robot worked as a public sound sculpture, a visual/kinetic installation and a domain for public interaction and participation. [[http://www.youtube.com/watch?v=rEl\\_dc8p7dA](http://www.youtube.com/watch?v=rEl_dc8p7dA)]

**Eden McNutt** is a poet / sound poet / visual artist / and improviser. Eden's work is a synthesis of poetry, spoken word, concrete language, the deconstruction of language, and a pre-lingual exploration of body and mind. Originally from Pittsburgh, Pa, he now resides in Phoenix/Tempe, Arizona. He was the founder / leader of "Dust & Feathers", a multi-disciplinary improvisational ensemble based in Pittsburgh. He is also a member of the Syrinx Ensemble, a group dedicated to exploring music with birds. He's performed and recorded with artists in Phoenix, NYC, Vienna, and Kiev. Link: <http://www.michaelpestel.com/projects/PittAviary/index.html>

**J. Tracy Mortimore** enjoys a diverse career performing extensively on modern and historical double basses and violone. A native of Toronto, he was a long standing member of L'ensemble Denis Sching and co-founder of the flute and double bass duo Diaphony. He also appeared with New Music Concerts, Fifth Species, and Continuum. As an Early Music specialist Mr. Mortimore has worked with Santa Fe Pro Musica, Washington Bach Consort, Musica Pro Rara, Rebel, Tafelmusik, Opera Atelier, Toronto Consort, Wolftrap Opera, Chatham Baroque, Folger Consort and Aradia Ensemble with whom he has made over 45 recordings.

Since moving to the United States in 2000, he has devoted an ever increasing amount of energy to contemporary classical and jazz movements as an improviser and composer, performing regularly with the jazz trio The Deciders,

freestyle sextet Dust and Feathers, and Syrinx Ensemble, a unique quartet project focused upon direct interaction with the avian world.

Mr. Mortimore has performed in New Zealand, Singapore, Switzerland, England, Japan, Italy and across the United States and Canada.

**Eileen Standley** is an artist who works with a variety of media in performance or installation settings. Informed by practices of realtime composition/ improvisation, live art practices, somatically driven investigations and collaborative tendencies, her performances, as well as video and installation work have been produced internationally.

She collaborates with international artists such as, Mia Lawrence, Sher Doruff, Isabelle Vigier, Alison Isadora, Katie Duck, Tamie Yamana, Michael Schumacher, Han Bennink, Marion Tränkle, Michael Vatcher, Michael Moore, Monica Page, Maarten Altena Ensemble, Bik Bent Braam, Magpie Music Dance Company.

After 24 years of living and working in Europe, Eileen recently returned to the U.S. She is now based in Arizona where she is on the faculty as Clinical Professor at Arizona State University's School of Dance.

Link: <http://www.eileenstandley.com>

### **David Borgo**

*Department of Music, Integrative Studies, University of California San Diego*

David Borgo is a saxophonist, ethnomusicologist (Ph.D., UCLA 1999), and Professor of Music at UCSD, where he teaches in the Integrative Studies and Jazz and Music of the African Diaspora programs. Throughout his career, he has integrated his creative work with scholarly research focused on the social, cultural, historical and cognitive dimensions of music-making. His primary areas of interest include improvisation, creativity research, technocultural studies, chaos and complexity theories, actor-network theory, cybernetics, and embodied, situated and distributed cognition.

David's book, *Sync or Swarm: Improvising Music in a Complex Age* (Continuum, hardcover 2005, paperback 2006) won the Alan P. Merriam Prize in 2006 from the Society for Ethnomusicology as the most distinguished English-language book published during the previous year. *Sync or Swarm* looks through the lens of contemporary science to illuminate the process of improvising music and explores the ability of improvisation to offer a visceral engagement with emerging scientific notions of chaos and complexity.

As a saxophonist, David won first prize at the 1994 International John Coltrane Festival and he has performed throughout the United States, Europe, Asia and Latin America. He has released seven CDs and one DVD as a leader, and he is a featured collaborator on many others. David currently performs with his electro-acoustic duo KaiBorg ([kaiborg.com](http://kaiborg.com)), which explores the intersections between live audio and video processing and free improvisation, and with his sextet Kronomorfic ([kronomorfic.com](http://kronomorfic.com)), which explores polymetric time.

### **John Fenn**

*Arts and Administration, University of Oregon*

John Fenn is an Assistant Professor in the Arts and Administration Program at the University of Oregon's School of Architecture and the Allied Arts, where he coordinates the Media Management area of concentration for the Master's degree offered by the program. He holds a Ph.D. in Folklore and Ethnomusicology from Indiana University (2004), and has conducted field research on popular music and youth identity (Malawi); folks arts & material culture (southern Indiana, the Pacific Northwest); and the cultural history of African American communities in Eugene/Springfield. He has also explored the intellectual history of public sector ethnomusicology, primarily via the commercial recordings released on Folkways by Laura Boulton. Current research projects include work with boutique effects pedals, as well as ethnographic work in Beijing with experimental musicians as part of the ChinaVine project (<http://chinavine.org>).

### **Jaclyn Heyen**

*Project Manager Adaptive Use Musical Instruments (AUMI) research group, Program Development AUMI/Accessibility Consultant, AUMI Trainer, Staff Member at Deep Listening Institute, Ltd.*

Jaclyn Heyen received her BM and MM in Music Technology at Florida International University. Her research has focused on the use of music technology within a therapeutic environment. This interest informs much of her creative work, which often utilizes unique ways of working with music technology that involve motion tracking and/or unique interfaces such as an audio controller built out of the body of a scooter. She also has a deep interest in the soundscape and soundwall and how one listens and defines themselves through noise. Her research has been published and presented at ICMC, EMS11, FTM10 and SEAMUS.

Her latest work is a series of multi-media recordings on her motorcycle called BlueRoad.

### **Fethi Karakecili**

*Department of Music, York University Toronto*

Fethi Karakecili is an Artistic Director, dancer, choreographer, educator and scholar. He graduated from the state conservatory dance department in Turkey. He received his Masters degree in Social Science in Turkey. He came to Canada in 2001; making Toronto his new home. He obtained his second Masters degree in Dance Studies from York University in 2008. Currently he is a PhD candidate in Ethnomusicology at York University. He taught for 8 years as a full-time faculty member in Turkey and has been teaching at York University since 2006. His focus is the effects of Turkish nationalism on ethnic minorities and the arts and culture of Turkey. Fethi is currently working on his PhD dissertation – an ethnographic study of Kurdish wedding rituals, dance and music in Turkey. He has been a Board director of CFAC of Toronto for five years; a member of Folklore Canada International, and of CSTM, ISTM and SDHS. Fethi has been working in the field of Turkish, Kurdish and Middle Eastern dances and music for over 25 years. He has performed and competed internationally (France, Italy, Denmark, Cyprus, Greece, Spain, Portugal, Germany, Bulgaria, Austria, Sweden, Macedonia) several times. He has appeared in numerous media outlets (CTV, CityTV, Toronto Star, Now Magazine, Omni TV, CBC Radio, etc.) in Canada. He has received several awards, attended numerous conferences, published many articles and presented many workshops in Europe and North America.

**Monique Lanoix**

*Department of Philosophy and Religion, Appalachian State University*

Monique Lanoix teaches philosophy at Appalachian State University in Boone, North Carolina. Her research examines ancillary health care services and the labour of care. She has published on robots and care as well as the precarious status of care workers. She is interested in dance and has published on disability and dance.

**Joshua Banks Mailman**

*Steinhardt School, New York University; Faculty of Music, Columbia University*

Joshua Banks Mailman is a theorist, analyst, critic, philosopher, performer, technologist, and composer of music. His research focuses on theory and analysis of musical form from flux, *temporal dynamic form*.

He holds a bachelor's degree in philosophy from University of Chicago and an M.A. and Ph.D. in music theory from the Eastman School of Music, University of Rochester, with a dissertation on *temporal dynamic form*.

Currently he teaches music theory and music criticism at Columbia University and NYU, after previously teaching music theory at the Eastman School of Music, University of Rochester, University of Maryland, College Park, and Hunter College, City University of New York.

His essay "Agency, Determinism, Focal Time Frames, and Processive Minimalist Music" chapter 6 in the book *Musical Narrative After 1900* (edited by Michael Klein and Nicholas Reyland) is forthcoming from Indiana University Press in October, 2012. In 2008 he won the award for the 25th anniversary of the journal *Music Analysis* for his paper on "An Imagined Drama of Competitive Opposition in Carter's *Scrivo in Vento* (with Notes on Narrative, Symmetry, Quantitative Flux, and Heraclitus)." Other publications appear in *Music Analysis*, *Psychology of Music*, *Music Theory Online*, and the *Journal of Sonic Studies*.

He is also currently engaged in sound art and music technology design, developing for the iPhone. He has also created computer music compositions, improvisations, and multimedia art such as his *Chameleon Jellyfish* series, published in *Open Space* web magazine: <http://the-open-space.org/web-magazine/>. For more info on his work, visit <http://www.joshuabanksmailman.com/>

**Kevin McNeilly**

*Department of English, University of British Columbia*

Kevin McNeilly is an Associate Professor in the Department of English at the University of British Columbia, where he teaches contemporary literatures and cultural theory. He has

published essays on Charles Mingus, John Zorn, T. S. Eliot, Theodor Adorno, W. B. Yeats, Jan Zwicky, Steve Lacy, Tom Raworth, Anne Carson, Robert Bringhurst, Elizabeth Bishop, Franz Boas, Robert Creeley, *Buffy the Vampire Slayer*, *The Wire*, *Battlestar Galactica*, and other literary and cultural figures. His book of poems is *Embouchure* (Nightwood, 2011). He is also the UBC Site Coordinator for ICaSP. More can be found at [www.kevinmcneilly.ca](http://www.kevinmcneilly.ca).

### **Vincent Meelberg**

*Department of Cultural Studies, Radboud University*

Vincent Meelberg is senior lecturer and researcher at Radboud University Nijmegen, the Netherlands, Department of Cultural Studies, and at the Academy for Creative and Performing Arts in Leiden and The Hague. He studied double bass at the Conservatoire of Rotterdam, and received his MA both in musicology and in philosophy at Utrecht University. He wrote his dissertation on the relation between narrativity and contemporary music at Leiden University, Department of Literary Studies. Vincent Meelberg has published in several journals and has contributed chapters to various edited volumes, both in English and Dutch. In addition, he has written the following books: *New Sounds, New Stories: Narrativity in Contemporary Music*, which was published in 2006 by Leiden University Press, *Meer dan ontspanning alleen: Over het belang van muziek* [*More than Mere Entertainment: On the Importance of Music*] (co-authors Roger Scruton and Martin Hoondert), published by Damon, and *Kernthema's in het muziekonderzoek* [*Key Themes in Music Studies*], published by Boom in 2010. He is founding editor of the online *Journal of Sonic Studies*, and editor-in-chief of the *Dutch Journal of Music Theory*. His current research focuses on the relation between musical listening, playing, embodiment, and affect. Beside his academic activities he is active as a double bassist in several jazz groups, as well as a composer.

### **Pauline Oliveros**

*Principal Investigator and Coordinator of Adaptive Use Musical Instruments (AUMI) research group, Composer/Performer/Educator, Executive Director of Deep Listening Institute, Ltd.*

Pauline Oliveros (1932) has influenced American music extensively in her career spanning more than 60 years as a composer, performer, author and philosopher. She pioneered the concept of Deep Listening, her practice based upon principles of improvisation, electronic music, ritual, teaching and meditation, designed to inspire both trained and untrained musicians to practice the art of listening and responding to environmental conditions in solo and ensemble situations. During the mid-'60s she served as the first director of the Tape Music Center at Mills College, aka Center for Contemporary Music followed by 14-years as Professor of Music and 3 years as Director of the Center for Music Experiment at the University of California at San Diego. Since 2001 she has served as Distinguished Research Professor of Music in the Arts department at Rensselaer Polytechnic Institute (RPI) where she is engaged in research on a National Science Foundation CreativeIT project. Her research interests include improvisation, special needs interfaces and telepresence teaching and performing. She also serves as Darius Milhaud Composer in Residence at Mills College doing telepresence teaching and she is executive director of Deep Listening Institute, Ltd. where she leads projects in Deep Listening, Adaptive Use Interface. She is the recipient of the 2009 William Schuman Award from Columbia University for lifetime achievement. A retrospective from 1960 to 2010 was performed at Miller Theater, Columbia University in New York March 27, 2010 in conjunction with the Schuman

award. She received a third honorary degree from DeMontort University, Leicester, UK July 23, 2010. Recent recordings include Pauline Oliveros & Miya Masoka and Pauine Oliveros & Chris Brown on Deep Listening, Then & Now & Now & Then: Celebrating Twenty Years, Deep Listening Band, double vinyl album, Taiga Records, 2008; Drifting Depths, vinyl release Important Records 2008, Timeless Pulse Trio, vinyl release Taiga Records 2010.

### **Leaf Miller**

*Principal contributor of ideas for the Adaptive Use Musical Instruments (AUMI) designers and programmers, AUMI Trainer, Liaison with Abilities First, Inc., Certified Occupational Therapist/Drummer/Educator*

Leaf Miller is a professional musician, teacher, and instrument builder, playing drums and percussion in the World Music Tradition for over 35 years. She has traveled to Ghana, performed in Bahia, Brazil with the Orquesta Afro-Baiana and is musical director of *Women Who Drum*, a multi-media and research project dedicated to women's world drumming traditions. Leaf has been working in collaboration with Pauline Oliveros and the Deep Listening Institute on the AUMI (Adaptive Use Musical Instrument) Project since its inception. She is one of the principal contributors of ideas for the AUMI designers and programmers. Leaf has been an Occupational Therapist since 1988. In her work with children with special needs, she strives to incorporate the healing benefits of drumming with her clinical training in human movement and development.

### **Kevin Patton**

*Department of Music, Oregon State University*

Kevin Patton is a musician, scholar, and technologist active in the fields of experimental music and multimedia theatre whose work explores the intersection of technology and performance. The design of new musical instruments as well as interfaces and computer systems for analysis, improvisation, and projection is at the center of his practice. Patton is also a frequent collaborator in installation, network art, and performance art projects. His work has been recognized for his collaboration with visual artist Maria del Carmen Montoya with the prestigious 2009 Rhizome commission for the piece, *I Sky You*, an installation that combines chemically synthesized light, video tracking, and sound design.

Patton often performs his own work in both instrumental improvisation and interactive chamber music and has performed in Europe, Japan, and throughout North America. Kevin's sound and music projects have been featured the Banff Creative and Jazz Music Workshop, the Seattle Washington Transport Series, The Hydra Series at Harvard, the State X New Forms festival in Den Haag, Holland, the Visiones Sonores Festival in Mexico City, International Computer Music Conference, and the SEAMUS National Conference. the NIME conference, Spark Conference, McGill University Live at CRMMT series, SIGGRAPH convention, and numerous international festivals.

Patton is an assistant professor of music and performance technologies at Oregon State University. He holds a Ph.D. and M.A. from Brown University in electronic music and multimedia composition. He also holds a Master of Music degree in jazz studies and composition from the University of North Texas. He was an Invited Researcher at the Sorbonne, University of Paris IV, for the Spring of 2009.

## **Michael Pelz-Sherman**

*Freelance scholar and musician*

Freelance scholar and musician Michael Pelz-Sherman has been composing and performing professionally on piano, keyboards, and percussion since the age of 16. A graduate of Indiana University and UC San Diego, Michael studied composition with Earl Browne, Donald Erb, Harvey Sollberger, Rand Steiger, Roger Reynolds, and Brian Ferneyhough. His compositions and recordings have received numerous awards.

An accomplished software engineer and computer-musician, Michael served as a Musical Assistant at IRCAM in Paris, France in 1992, where he created an original real-time computer-assisted performance system and designed sounds for Netherlands composer Klass Torstensson's Urban Songs.

Michael's Ph.D. dissertation, "A Framework for the Analysis of Performer Interactions in Improvised Music", created under the guidance of trombonist/improvise/author George E. Lewis, demonstrates his deep love for and understanding of the history, development, and structure of creative improvised music that has risen out of the fertile soil of American Jazz.

Michael currently resides in Raleigh, North Carolina (USA), where he teaches and performs regularly.

## **Mehrengar Rostami**

*School of Music, Memorial University*

Mehrengar Rostami is an Iranian graduate student at Memorial University, St. John's, NL. Having enjoyed strict Persian traditional musical training in her homeland, Iran, provided her with the opportunity to get involved and learn about different aspects of improvisation, particularly in learning the musical instrument Santur. Her interest in learning more about improvisation and its role in other oral musical cultures encouraged her to complete a Bachelor degree in the Field music at Azad University Tehran, Iran. In her final year, she presented a thesis upon a research on Indian folk music and its similarities/differences with classical Persian music. Her thesis for a B.A. degree was applauded by the Appraisal Committee and, later on, was published in installments in the Music Periodical: "Art & Music", 2004. To continue her studies, she traveled to Salzburg, Austria where she studied Music and Dance (Musik-und Tanzwissenschaft) in both undergraduate and graduate levels. She also became a scholarship holder of Afro-Asian Institute.

As a newcomer to the Canadian society, she is mostly interested in studying how Persian Musicians approach Persian traditional music in diaspora and how Persian traditional musical scene has developed among them. For her major research paper, she intends to focus on musical behaviors of Persian musicians in their cross-cultural encounters. In this regard, again, she is particularly concerned with the issues and process of improvisation.

## **Gillian Siddall**

*Faculty of Social Sciences and Humanities, Lakehead University; Researcher for Improvisation,*

*Community and Social Practice project (ICASP), ICASP - Gender and the Body Adaptive Use team*

Dr. Gillian Siddall is the Dean of the Faculty of Social Sciences and Humanities at Lakehead University in Thunder Bay, Ontario, Canada. She is also an Associate Professor in English. Her publications include “‘That is what I told Dr. Jordan’: Public Constructions and Private Disruptions in Margaret Atwood’s *Alias Grace*,” *Essays on Canadian Writing*; “‘I want to live in that music’: Blues, Bessie Smith and Improvised Identities” in Ann-Marie MacDonald’s *Fall on Your Knees*, *Critical Studies in Improvisation/Études critiques en improvisation*; and “Nice Work if You Can Get It: Women in Jazz” (co-authored with Ajay Heble), *Landing on the Wrong Note: Jazz, Dissonance and Critical Practice*. Dr. Siddall has been a co-researcher in several collaborative research projects on educational development, in partnership with other Canadian universities. She is also co-founder of the Guelph Jazz Festival, now in its 17th year.

### **Jonathan Sterne**

*Department of Art History and Communication Studies, McGill University*

Jonathan Sterne studies media technologies as cultural artefacts—as bearers of meaning, value, and power. His current projects bring these questions to bear on contemporary phenomena while maintaining an historical perspective. Recent projects pay special attention to the role of sound and sound technologies in Western culture. He is also increasingly interested in the relationships between disability and technology. Jonathan Sterne is an Associate Professor of Communication Studies in the Department of Art History and Communication Studies at McGill University. Professor Sterne earned a B.A. *summa cum laude* in Humanities (1993) from the University of Minnesota, an A.M. in Speech Communication (1995) and a Ph.D. in Communications (1999) from the University of Illinois. In 2010-11 he was the Anneberg Foundation Fellow at the Center for Advanced Study in the Behavioral Sciences at Stanford University.

### **Michael Szekely**

*Interdisciplinary Humanities, Temple University*

Michael Szekely teaches in interdisciplinary humanities at Temple University in Philadelphia. Dr. Szekely's primary research interests are in Cultural and Critical Theory, Aesthetics (especially the philosophy of music), and Contemporary Continental Philosophy, with more particular interests in French poststructuralism (especially Gilles Deleuze and Roland Barthes) and the Frankfurt School (especially Walter Benjamin). He has published articles in such journals as *Jazz Perspectives*, *Social Semiotics*, *Textual Practice*, *Rhizomes*, *Contemporary Aesthetics*, *Popular Music and Society*, and the *Oxford Handbook of Philosophy in Music Education*, and is currently writing a book on Barthes and music. Dr. Szekely is also a practicing musician and composer, with particular interests in collective improvisation and popular music.

### **Sherrie Tucker**

*American Studies, University of Kansas*

Sherrie Tucker (Ph.D. History of Consciousness, UC Santa Cruz) is Associate Professor in American Studies at University of Kansas. She is the author of *Swing Shift: “All-Girl” Bands of the 1940s* (Duke, 2000) and co-editor, with Nichole T. Rustin, of *Big Ears: Listening for Gender*



*in Jazz Studies* (Duke, 2008). She is co-editor, with David Katzman and Randal Jelks, of the journal, *American Studies*. She was a member of the Jazz Study Group at Columbia University, and currently facilitates the “Improvisation, Gender, and the Body” team for an international Collaborative Research Initiative of the Social Sciences and Humanities Research Council of Canada, entitled, *Improvisation, Community, and Social Practice*. In 2004-2005, she was the Louis Armstrong Visiting Professor at the Center for Jazz Studies, Columbia University. Assisted by a National Endowment of the Humanities Fellowship, she is completing a book on swing culture and war memory, entitled, *Dance Floor Democracy: the Social Geography of Memory at the Hollywood Canteen*.

### **Clara Tomaz**

*Independent artist*

Clara Tomaz is an Italian new media artist producing videos and installations on themes of perception and POV. She poses anthropological inquiries into areas of handicap, disability, life-threatening diseases, and corporeality in general. Her areas of interest are video art, new media arts, experimental and documentary filmmaking, voice and text music, linguistics, ethnographic studies, bio-cybernetics.

Her work has been shown at the Arts Center of the Capital Region, the Martinez Gallery, 7 Broadway for TROY CINEMA AND VISUAL ARTS INC., the West Hall Gallery at the Rensselaer Polytechnic Institute, and is preparing for the national and international exhibitions.

Clara Tomaz was born in 1970. She received a B.A. from Istituto Universitario di Lingue Moderne (Milano, Italy) in Russian, English and Italian. She started her career in education as a high school teacher of English in Italy, teacher of Russian in private schools, interpreter, and free-lance translator of English and Russian classics for Italian publishers. After moving to the USA in 2004 she started to study digital imaging, 2-D animation, painting and design at the Rensselaer Polytechnic Institute, and was later admitted to the MFA program in Integrated Electronic Arts where she is expected to graduate in 2011. She lives and works in upstate New York.

### **Patrick Valiquet**

*Faculty of Music, University of Oxford*

Patrick Valiquet studied piano and organ and earned a BMus in performance at McGill University in 2000 before shifting his attention to electronic music and software art. After several years of independent artistic practice he resumed his studies and went on to earn an MMus in electronic music from the Institute of Sonology at the Royal Conservatory of the Hague in 2010. His master's research on post-war multichannel spatialization practices in electroacoustic music was recognised with the Journal of New Music Research's Best Paper Award at the International Computer Music Conference in the summer of 2011.

He currently works as a doctoral candidate in the Faculty of Music at the University of Oxford, where he is a research associate on the European Research Council project “Music, Digitization, Mediation” under the supervision of Professor Georgina Born. He also holds a doctoral fellowship from the Social Sciences and Humanities Research Council of Canada. His

ethnographic and historical research focuses on the ways that digital technologies have transformed knowledge, practices and aesthetics among producers of electronic music and sound art in Montreal.

**Sara Villa**

*ICASP-McGill/CREUM, Université de Montréal*

Sara Villa is an ICASP Postdoctoral fellow at CREUM Université de Montréal with a research project focused on the influence of jazz improvisatory practices on the Beat Generation poetics. In 2008-2010 she was a research fellow in a joint program between Columbia University's Center for Jazz Studies and the University of Milan, where she received her PhD in 2008. She is the translator into Italian of *Windblown World: The Journals of Jack Kerouac 1947-1954*, and the editor of a forthcoming collection of Kerouac's jazz writings. She has published articles on Virginia Woolf, Anglo-American Cinema and Jack Kerouac, and she collaborates with the jazz magazines *All About Jazz*, *All About Jazz Italia* and *Musica Jazz*. Her monographic volume dedicated to the film adaptation of Woolf's *Orlando* (*I due Orlando: Le poetiche androgine del romanzo woolfiano e dell'adattamento cinematografico*) is published by CUEM, Milan. Her main interests are focused on the poetics and politics of gender, and on the relationship between contemporary British and American literature and the other arts, particularly film and jazz music.

**Ellen Waterman**

*School of Music, Memorial University*

Ellen Waterman is both a music scholar and a flutist specializing in creative improvisation and contemporary music. She is currently Dean of the School of Music at Memorial University of Newfoundland. Waterman worked closely with soundscape studies founder R. Murray Schafer between the mid-1980s and 2000, and has published widely on his environmental music theatre project *Patria*. Her research at the intersections of acoustic ecology, sound studies, and performance may be found in three edited collections: *Sonic Geographies Imagined and Remembered* (2004), a special issue of the journal *Intersections on women and sound* (2006) and *The Art of Immersive Soundscapes* (forthcoming from Central Plains Press). As a member of the SHRCC-MCRI Improvisation, Community and Social Practice project, she co-founded the journal *Critical Studies in Improvisation*. Currently, Ellen is co-editing (with Gillian Siddall) a book: *Sounding the Body: Improvisation, Representation and Subjectivity*. As a flutist, Waterman is represented on premiere recordings of works by Brian Ferneyhough (CRICD 652) and R. Murray Schafer (CMCCD 8902, MW72). She has had the privilege of improvising with such great musicians as George Lewis, Pauline Oliveros, Miya Masaoka, Nicole Mitchell and Jesse Stewart, among others. With composer James Harley, Waterman is one half of ~spin~ duo, which creates pieces at the nexus of soundscape composition, live performance and real-time sound diffusion.